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early so-called Apollos are due wholly to the sculptor's attempt to render an athletic type, as the author seems to imply.

It is interesting to read one who is sure about many things, such as the method of throwing the diskos, and who takes evident satisfaction in controverting the authorities, as the statement in Liddell and Scott that boxing was part of the pentathlon and that the victor had to win in all five contests. One does not need to be disturbed at seeing athletic terms spelled with Greek characters when first used and afterward written in transliterated form without being italicized, nor at the appearance of the word "Boxer" on p. 402 without the "r."

The book with its numerous illustrations and plans, thoroughness, accuracy and breadth of treatment, full bibliography and index is a most valuable contribution on the subject and is indispensable in any private or public library which aims to be even fairly equipped in the department of antiquities.

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Imagines Philologorum. 160 Bildnisse aus der Zeit von der Renaissance bis zur Gegenwart. Gesammelt und herausgegeben von ALFRED GUDEMAN. Leipzig u. Berlin: Teubner, 1911. Pp. viii+40. M. 4.

This is the first attempt to bring together a fairly complete collection of the portraits of distinguished philologists, and the album forms an admirable supplement to the same author's *Grundriss der Geschichte der klassischen Philologie*, now in its second edition. The likenesses, with one or two possible exceptions, are of classical philologists.

There is given an alphabetical list of names, indicating the place and date of birth and death of each scholar represented. Then follows the album proper, the portraits being arranged, four on a page, in strict chronological order from Petrarch to Krumbacher. The reproductions are of uniform excellence, which is all the more noteworthy because of some of the originals. Incidentally one gets a remarkable collection of fashion plates portraying divers styles of hats, wigs, whiskers, and the like.

The album has the same defect that is shown by the *Grundriss*—it is too provincial. The English are meagerly represented and Americans are wholly excluded. One misses Sophocles, Wright, Hadley, and Seymour, to mention a few by name. Then, too, if Bopp is eligible surely Whitney should be.

The volume is tastefully bound in boards and is appropriately ornamented with a vignette of Aristotle, "il maestro di color che sanno."

G. C. SCOGGIN

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